

HALL WALS

March/April/May 2004

Hamid Drake
photo by Stefania Errore



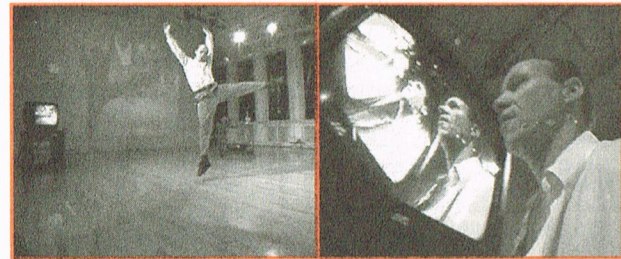
DANCE/PERFORMANCE/VIDEO

Friday, April 2 • 8:00 PM

Mr. Remote

A short performance by Charles Dennis
& Homecoming

A video documentary by Charles Dennis
Presented as a public service by the
Artists & Audiences Exchange program of NYFA.



Homecoming
(2003, 56 min.) chronicles the origins and evolution of New York City's Performance Space 122 and the down-

town dance scene it helped spawn. Shot on the occasion of P.S. 122's 20th anniversary in 2000, the video takes a close look at ten leading postmodern choreographers who created seminal works at P.S. 122, including four known to Buffalo audiences from their residencies and appearances at Hallwalls in the 1980s and early '90s: Ann Carlson, Yoshiko Chuma, Dancenoise, and Ishmael Houston-Jones. Produced by their fellow choreographer and performer Charles Dennis, himself a co-founder of P.S. 122, this hour-long documentary places their work within the context of a larger community of artists who were instrumental in expanding the boundaries of contemporary dance and performance. Homecoming follows these choreographers as they returned to P.S. 122 for a special taping of selected dances from their repertoires and captures their reflections on both their work and their relationship to the institution that nurtured them. In addition to these interviews with artists, the documentary features new and archival performance clips, performance stills by Dona Ann McAdams, original music by John Zorn, critical commentary by Deborah Jowitt of the *Village Voice* and Jennifer Dunning of the *New York Times*, and additional interviews with Joseph Melillo (executive producer of the Brooklyn Academy of Music), Mark Russell (artistic director of P.S. 122), and Russell's P.S. 122 co-founders Charles Moulton, Tim Miller, and Dennis himself.

Preceding the screening, which he will introduce, Charles Dennis performs as *Mr. Remote*, a man in love with his home electronics. *Mr. Remote* enters his home, pulls out his remote and turns on the lights. He hangs his coat and uses the remote to turn on his radio. He makes himself a martini, sits down, aims the remote again and turns on his TV. After channel surfing and finding nothing of interest, he turns on his video camera and begins to watch himself. He plays with his camera, treating it as a mirror, friend, and lover. He dances a duet with his own electronic image, projected on a wall behind him. Music from his radio—jazz, hip-hop, muzak, rock, and pop—provides the soundtrack for his actions. He records his actions, plays them back, and falls in love with himself.

"...Mr. Dennis's imagination is as agile as his moving body...closer to club art than art video, the piece has the dynamic energy of dance itself, a rare thing in video dance. [He] plays with real, imagined and video time with quietly dazzling wit and comfortable humanity. *Mr. Remote* looks beautiful and is a great deal of fun...the results are hilarious" (*New York Times*).

"Perfectly and scarily captures the seductive demonics of our increasingly virtual world" (*Village Voice*).

Charles Dennis was awarded a 2003 Fellowship in Performance/Interdisciplinary Art from the New York Foundation for the Arts (NYFA), whose sponsorship makes this appearance possible. He has also received fellowships from the National Endowment for the Arts, the Franklin Furnace Fund for Performance Art, and the UCLA National Dance Media Fellowship Program.

ARTWAVES is still ALIVE!

Hallwalls' original half hour cable-access program, ARTWAVES, airs on Channel 20 every Monday at 11 PM in the suburbs and every Wednesday at 1:30 PM in the city. If you have any questions, suggestions, or comments about the program please write to Joanna@hallwalls.org.

12th Annual

First Sunday in Spring Dinner

in The Garden Restaurant
at the Albright-Knox Art Gallery
Sunday, March 21, 2004
Cocktails at 6 PM Dinner at 7 PM

The four-course dinner will include plentiful fine wines. Vegetarian option available. Make reservations early, seating limited to a total of 80 people.

\$80 per person or \$150 for two

All proceeds benefit Hallwalls.
Free parking in the Elmwood Avenue lot.
Call Polly for reservations 835-7362

LITERARY

UB English Department presents
Exhibit X

A Series of Readings in New Fiction at Hallwalls

Hallwalls is once again pleased to partner with the UB English Department in hosting this continuing series, with writers selected by fiction writer and UB English Professor Christina Milletti. *Exhibit X* carries forward Hallwalls' tradition of showcasing innovative prose and experimental narrative. The series title is a phrase from Alain Robbe-Grillet's influential essay "A Future for the Novel."

Thursday, February 26:



Mary Caponegro

7:00 PM • FREE

Mary Caponegro is an experimental fiction writer whose collections include *Tales from the Next Village*, *The Star Cafe*, *Five Doubts*, and *The Complexities of Intimacy*. Her stories appear regularly in *Conjunctions* and in other periodicals. She was awarded the Rome Prize in Literature in 1992, and is also the recipient of The General Electric Award for Younger Writers, the Bruno Arcudi Prize, and the Charles Flint Kellogg Award in Arts and Letters. She has taught at Brown University, RISD, the Institute of American Indian Arts, Hobart & William Smith Colleges, and Syracuse University. She is the Richard B. Fisher Family Professor of Writing and Literature at Bard College.

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Thursday, April 8:



Shelley Jackson

7:00 PM • FREE

Shelley Jackson is the author of the story collection *The Melancholy of Anatomy*; the acclaimed hypertexts *Patchwork Girl*, *The Doll Games*, and *My Body*; and several children's books. Her stories and essays have appeared in numerous journals and anthologies including *Grand Street*, *Conjunctions* and *Paris Review*, and she is the recipient of a Pushcart Prize and a Howard Foundation grant. She lives in Brooklyn and teaches at Pratt Institute and the New School. She is currently tattooing a story on volunteers, one word at a time.

HALLWALLS 2004

MEMBERS' EXHIBITION



CATHERINE YOUNG & JASON SMITH



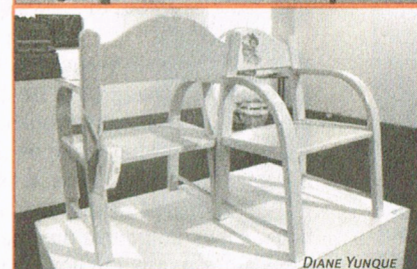
THEA ZASTEMPOWSKI



MARTY MCGEE



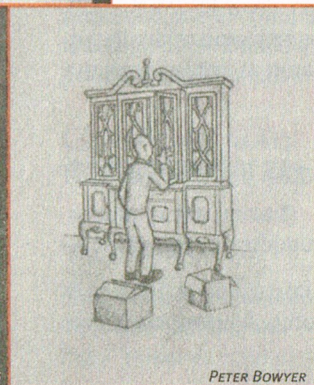
MJB CORPORATION



DIANE YUNQUE



AJ FRIES



PETER BOWYER



ROLANDO GILARDI

With a suggested theme of "The World of Tomorrow...Today!," over 75 members brought their work in for the final members' exhibition at the Tri-Main space. As always, some members addressed the theme while others ignored it. However, as is also always the case, the members' exhibition remains a showcase of diversity, highlighting the range of media and ideas utilized by artists throughout WNY.

A few Ad Hoc Honorable Mentions...Gayle Gorman for her juicy, sci-fi-infused video collage...Thea Zastempowski for a non-thematic but very alluring figurative painting of kids being kids...Diane Yunque for her *Little Buddy Chat Chair*, which eerily promises to prevent "inappropriate play date contact"...Rolando Gilardi for the most dynamic use of a quotidian material with his four-legged cardboard torso sculpture...Catherine Young and Jason Smith for the smallest work with the biggest heart—a monkey and an angel leading a posse of ambiguous ceramic animals out of a mouse hole...Eric L. Gansworth for his compelling native-futurist triptych...Peter Bowyer for his quixotic drawing *Empire*...Kevin Fix, long-time Hallwalls member, for his prodigious photo-collage reliefs...Julian Montague and Ben O'Brien, twin sons of different mothers, for their respective inkjet print works...Jacqueline Welch for following up last's year's bandicoot painting with this year's equally-intriguing fox painting...local rapsallion AJ Fries for his vibrating sex toy in space, appropriately titled "Getting Off On The Future"...MJB Corporation for the opening night "corporate ape on the toilet" performance...and Marty McGee for his performance/lecture "The Future is History."

Many thanks to ALL of the artists who participated, including our complementary members from the Rochester Contemporary.

Late February 2004:

Thurs. 26 :: LITERARY • 7 PM

Exhibit X: Mary Caponegro

Sat. 28 :: VIDEO • 8 PM

HINTERLANDS & BORDER MINDS

March 2004:

Sat 6 :: VIDEO • 8 PM

Emily Vey Duke & Cooper Battersby
In Person

Mon 8 :: MUSIC • 8 PM

Peter Brötzmann's Die Like a Dog

Thurs. 11 :: MUSIC • 8 PM

Peter Brötzmann solo

& duo w/Hamid Drake

Fri. 12 :: MUSIC • 8 PM

Joe McPhee solo

& duo w/Hamid Drake, 8 PM

Sat. 13 :: MUSIC • 8:00 PM

Peter Brötzmann/Joe McPhee

duo & trio w/Hamid Drake

Fri. 19 :: MUSIC • 8 PM

Jemeel Moondoc/

Connie Crothers duo

Sat. 20 :: VISUAL ART •

Opening Reception: 8-11 PM

GARETH DONNELLY • TOM HOLT

MELISSA PEARL FRIEDLING

JULIAN MONTAGUE

NATHAN NAETZKER

Sun. 21: SPECIAL EVENT

Cocktails @ 6 PM • Dinner @ 7 PM

12th Annual

First Sunday in Spring Dinner

in The Garden Restaurant @AKAG

Sat. 27 :: VIDEO • 8 PM

Recent Chris Marker Essays

APRIL 2004

Fri. 2 ::

DANCE/PERFORMANCE/VIDEO • 8 PM

Mr. Remote & Homecoming,

by Charles Dennis

Tue. 6 :: MUSIC • 8 PM

Fred Anderson/Chad Taylor duo

Thu. 8 :: LITERARY • 7 PM

Exhibit X: Shelley Jackson

Fri. 9 :: FILM • 8 PM

Filmmaker Deborah Stratman In

Person at Squeaky Wheel

Sat. 17 :: FILM • 8 PM

Filmmaker Phillip Hoffman In Person

Sun. 18 :: MUSIC • 8 PM

Kidd Jordan Quartet

Thu. 22 :: FILM/VIDEO • 8 PM

Shifting Margins: The Work of Jenny

Perlin & Trebor Scholz

Thu. 29 :: MUSIC • 8 PM

Dziga Vertov Performance Group

Fri. 30 :: MUSIC • 9 PM

Corsano/Flaherty/

Baczkowski/Conrad @ SOUNDLAB

MAY 2004

Tue. 4 :: MUSIC • 8 PM

Sound on Survival @ Location TBA

Fri. 7 :: VIDEO • 8 PM

Shifting Margins: FROM THE EAST

(D'EST) by Chantal Akerman

(Location TBA)

Sat. 15 :: MUSIC • 8 PM

Kevin Norton's Living Language

@Location TBA

FILM/VIDEO

MARCH:

VIDEO

Saturday, March 6 at 8 PM



In Person: Emily Vey Duke & Cooper Battersby

\$7 general, \$6 students/seniors, \$4 members
Co-sponsored by the Experimental Television Center and the University at Buffalo Dept. of Media Study.
Emily Vey Duke and Cooper Battersby have been working collaboratively since 1994 on printed matter, installations, curated programs, and sound projects. Their innovative work has been screened across the US and internationally and is included in the permanent collections of Harvard University, Princeton, The Canadian Broadcasting Corporation, V-Tape, Video Out and other prestigious organizations and institutions. Originally from Canada, they both currently teach video art at the University of Illinois at Chicago. Tonight they will introduce a program of their single-channel, performative videos including:

- **RAPT AND HAPPY** (17 mins, 1998), "... disarmingly fresh, smelling of the long summer in which it was made. Cat fights, threesomes and daddy's porn emerge in video byte succession, as this duo turn intimacy into playtime" - *Images Catalogue*
- **BEING FUCKED UP** (10 mins, 2001), won first place at the Onion City Film Festival in 2001 and is included in the current UK/Canadian Video Exchange program organized by V-Tape.
- **THE FINE ARTS** (3 mins, 2002), "I hate the fine arts, I am disgusted by the fine arts, because, um... the fine arts are always made with artifice"
- **BAD IDEAS FOR PARADISE** (20 mins, 2002), a series of sardonic, self-obsessed, ethical, sad, bothersome, facetious video vignettes
- **CURIOUS ABOUT EXISTENCE** (11 mins, 2003), a collection of short episodes incorporating music, animation, and live action
- **I AM A CONJUROR** (9 mins, 2003), a short science-fiction narrative about a couple who have revolutionized the course of medical and scientific history and
- **ATTENTION PUBLIC!** (9 mins, 2004), a world premiere!

VIDEO

Saturday, March 27 at 8 PM



Recent Chris Marker Essays

\$7 general, \$6 students/seniors, \$4 members
Co-sponsored by the University at Buffalo Dept. of Media Study.
Over the last fifty years, Marker has developed the film essay genre to encompass historic fact and ephemeral rumination, biographical detail with metaphysical wondering. Tonight's screening includes two of his most recent works: **ONE DAY IN THE LIFE OF ANDREI ARSENEVICH** (55 min., 1999) an homage to his friend and colleague Russian auteur Andrei Tarkovsky who died in 1986, and **REMEMBRANCE OF THINGS TO COME** (42 min., 2001), a portrait of French photographer Denise Bellon made in collaboration with one of her daughters, Yannick Bellon. Before these essays, local filmmaker David Baumer will screen two of his own short works that have been influenced by Marker: **RAIN** (6 mins., 2001) and **ICH KANN SIE NACHT VERSEHEN** (6 mins., 2004). This screening is made possible thanks to First Run Icarus Films.

APRIL:

FILM

Friday, April 9 at 8 PM

Filmmaker Deborah Stratman

In Person at Squeaky Wheel

\$5 general, \$4 Squeaky Wheel & Hallwalls members
Programmed by Carl Lee. Co-sponsored by the Experimental Television Center, University at Buffalo (UB) Dept. of Media Study, UB Graduate Student Association in Media Studies, Hallwalls Contemporary Arts Center, and The Media / Visual and Digital Arts Depts. at Medaille College.
Chicago-based filmmaker and artist, and 2003 Guggenheim Fellowship recipient, Deborah Stratman will present an evening of her recent films and videos. Stratman's subjects seem to verge on invisibility: Texas oil landscapes on the periphery of the periphery, empty suburban spaces filled with the cold eye of surveillance, the isolation of intimacy. With a remarkably discerning eye and ear, and an uncompromising belief in the power of film, Stratman creates intense, anxious works that will leave you wondering about all the other things you might not be seeing. Tonight's screening includes **UNTIED** (1993), **ON THE VARIOUS NATURE OF THINGS** (1995), **IN ORDER NOT TO BE HERE** (2002), and **ENERGY COUNTRY** (2003).

FILM

Saturday, April 17 at 8 PM

Filmmaker Philip Hoffman In Person

\$7 general, \$6 students/seniors, \$4 members
Co-sponsored by the Experimental Television Center.
"Philip Hoffman has long been recognized as Canada's preeminent diary filmmaker. For over twenty years he has been straining history through personal fictions, using the material of his life to deconstruct the Griersonian legacy of documentary practice. As an artist working directly upon the material of film, Hoffman is keenly attuned to the shape of seeing, foregrounding the image and its creation as well as the manufacture of point of view. Hoffman's films are deeply troubled in their remembrances; he dusts off the family archive to examine how estrangement fuels a fascination with the familiar surroundings of home" (Mike Hoolboom).
Philip will be at Hallwalls to introduce two of his 16mm films: **PASSING THROUGH/TORN FORMATIONS** (43min., 1988), a film which "accomplishes a multi-faceted experience for the viewer...(with) editing throughout (that) is true to thought process, tracks visual theme as the mind tracks shape, makes melody of noise and words as the mind recalls sound" (Stan Brakhage), and **WHAT THESE ASHES WANTED** (55min., 2001).

FILM/VIDEO

Thursday, April 22 at 8 PM

Shifting Margins:

The Work of Jenny Perlin & Trebor Scholz

\$5 general, \$4 members, FREE to students
Please join us for screenings and a discussion about collaboration and cultural processes with Brooklyn-based filmmaker Jenny Perlin, who will screen her recent films **ALL AMERICAN DINNER** (3 min., 2002, 16mm) and **VIEW FROM ELSEWHERE** (21 min., 2002, video), and UB professor Trebor Scholz, who will present his recent projects about databases and the city in preparation for the **FREE COLLABORATION** conference being presented at the University at Buffalo, April 24 & 25. On hand will also be artist and curator Laura McGough and German cultural critic Christoph Spehr. For more information about the UB conference, visit www.freecooperation.org.

Hallwalls' *Shifting Margins* is an on-going series of time-based work addressing issues of borders, dislocation, and transgression.

COMING IN MAY:

VIDEO

Friday, May 7 at 8 PM

Shifting Margins:

FROM THE EAST (D'EST) by Chantal Akerman

\$7 general, \$6 students/seniors, \$4 members
Considered one of the 10 best films of the 1990s (J. Hoberman, *Artforum*), **FROM THE EAST** (110 min., 1993) retraces a journey from the end of summer to deepest winter, from East Germany, across Poland and the Baltics, to Moscow. It is a voyage Akerman wanted to make shortly after the collapse of the Soviet bloc "before it was too late," reconstructing her impressions in the manner of a documentary on the border of fiction. Without dialogue or commentary, **FROM THE EAST** is a cinematographic elegy. *Shifting Margins* is an on-going series of time-based work addressing issues of borders, dislocation, and transgression. (Please note that due to Hallwalls' imminent move to downtown Buffalo, this screening may take place at Squeaky Wheel. Please visit www.hallwalls.org for more information.)

VISUAL ART

March 20 to April 24, 2004

Opening Reception: Saturday, March 20, 8 to 11 PM

Main gallery:

GARETH DONNELLY • TOM HOLT



GARETH DONNELLY



TOM HOLT

Project rooms:

Exhibitions by the 2002 ISP (International Studio Program) Resident Artists

MELISSA PEARL FRIEDLING



JULIAN MONTAGUE



and scientific classification, particularly as a means to impose order and exert control, thereby bringing into question the very methodology with which it is framed.

Barwalls:

NATHAN NAETZKER

The final Barwalls exhibition will present a series of recent paintings by Buffalo artist Nathan Naetzer. Comprised of figurative works and landscapes, Naetzer's paintings are diverse in subject matter and appearance, largely resulting from shifting gradations of light—from the dark turbulence of a bombed-out Iraqi landscape, and harrowing portraits of the child victims, to bright and bucolic landscapes from Western New York.

MUSIC

HALLWALLS AND RESURRECTION MUSIC PRESENT



Monday, March 8 • 8:00 PM

Peter Brötzmann's Die Like a Dog

Hallwalls Black 'n' Blue Theatre
\$15 general admission

"Music is the Healing Force of the Universe" —Albert Ayler

Peter Brötzmann (saxophones, clarinets, taragato)
William Parker (contrabass)
Hamid Drake (drums)

While Albert Ayler was struggling in New York in the late 60's to make this truth known through the pure yearning energy of love he poured into his music, so was Peter Brötzmann, across the ocean, emitting his own unique energy, undeniably drawn from the same universal source. Brötzmann's Die Like a Dog Trio is an ongoing tribute to the life, music, and death of the great innovator Ayler and is among the most powerful, intricate, telepathic, and natural life-affirming expressions of free-improvised music in the current realm of the avant-garde.

Thursday, March 11 • 8:00 PM

Peter Brötzmann solo & duo w/Hamid Drake

Hallwalls Black 'n' Blue Theatre
\$10 general admission

Peter Brötzmann (saxophones, clarinets, taragato)
Hamid Drake (drums)

The medium is painting. The open question is one of translation: what is lost and/or gained through the application of painterly gestures at radically dissimilar scales? Is there a minimum scale required to establish meaning? Is there an exaggerated scale that, once reached, confounds meaning? Or does meaning reside comfortably at each extreme?

For the final exhibition period at the Tri-Main Center, Hallwalls' visual arts program reverts to a familiar form with new paintings by Australian artist Gareth Donnelly and Buffalo artist Tom Holt. In a collision of extremes, the work of Donnelly and Holt will share the exhibition space while approaching it from substantively distinct positions. Donnelly's works operate at a scale that is quixotically small—so small, in fact, that an initial impulse toward the work might question their sincerity, as though they were the latest in a long line of modern art gags. The knowledge that it is not necessarily helpful. It may be the elaborate angle to the gag.

Where Donnelly reduces his work to the "utmost limit of visibility," Tom Holt's site-specific mural is applied with strokes that are intentionally broad. His drawings are realized predominately in the street medium of spraypaint and arguably ballooned beyond a necessary scale. Holt's approach to scale is omnivorous, the buoyant cousin to graffiti taggers, constrained in scale only because a given wall comes to an end. Looming in the background is the giant specter of painting's history. But this is more than David sitting down with Goliath to "discuss the problems," or David believing that the story will always end the same way. Is Gareth Donnelly an "absorbed hobbyist"? Is Tom Holt an "absorbed skateboard punk"? Are they losing or gaining through their intentional reductions and inflations?

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MUSIC (continued from previous column)

Friday, March 12 • 8:00 PM

Joe McPhee solo & duo w/Hamid Drake

Hallwalls Black 'n' Blue Theatre
\$10 general admission

Joe McPhee (saxophones, trumpet)
Hamid Drake (drums)



Saturday, March 13 • 8:00 PM
Peter Brötzmann/Joe McPhee duo & trio w/Hamid Drake

Hallwalls Black 'n' Blue Theatre
\$10 general admission

Peter Brötzmann (saxophones, clarinets, taragato)
Joe McPhee (saxophones, trumpet)
Hamid Drake (drums)

Friday, March 19 • 8:00 PM

Jemeel Moondoc/Connie Crothers duo

Hallwalls Black 'n' Blue Theatre
\$10 general \$8 members/students/seniors

Jemeel Moondoc (alto/soprano saxophones)
Connie Crothers (piano)

Jemeel Moondoc: "I try to speak through the horn - it's something I learned from Jimmy Lyons and Ornette Coleman." Moondoc's approach, which combines the looseness of bar-room blues with post-Coleman multi-key valency, has found a willing accomplice in Connie Crothers. Crothers, a brilliant pianist and improviser, came up under the close guidance of jazz legend Lennie Tristano whose complex music legacy runs an undercurrent in her highly original harmonic/melodic language.



Tuesday, April 6 • 8:00 PM

Fred Anderson/Chad Taylor duo

Hallwalls Black 'n' Blue Theatre
\$5 general admission

Fred Anderson (tenor saxophone)
Chad Taylor (drums)

Chicago jazz patriarch and master tenor saxophonist extraordinaire, Fred Anderson was born in Monroe, Louisiana, in 1929. A founding member of the AACM (Association for the Advancement of Creative Musicians), Fred has been guiding light for decades through his work both as a musician and producer. His renowned Southside Chicago club, The Velvet Lounge has been a major breeding ground for adventurous jazz for nearly thirty years. Fred will be joined for this special duo engagement by drummer Chad Taylor, of the acclaimed Chicago Underground Duo/Trio.

Sunday, April 18 • 8:00 PM

Kidd Jordan Quartet

Hallwalls Black 'n' Blue Theatre
\$5 general admission

Kidd Jordan (tenor saxophone)
Sabir Mateen (saxophones, clarinet)
William Parker (contrabass)
Alvin Fielder (drums)

New Orleans' Edward "Kidd" Jordan is probably the single most under documented jazz musician of his generation. A fact that is even more remarkable when you consider that he is also one of the busiest working musicians in the world. He's collaborated with a staggering array of prominent musicians, from Ray Charles and Stevie Wonder to Aretha Franklin and the Supremes as well as Milford Graves, Ed Blackwell, Ornette Coleman, Cannonball Adderley and Cecil Taylor, to name but a few. Fortunately, this fact has not lost on his appreciative European audiences. He has been granted the honor of knighthood by the French government for his contribution to the European performing arts. At 74 years old, Jordan remains one of the most ferocious and powerful saxophonists alive, as his Buffalo debut will no doubt confirm.

Thursday, April 29 • 8:00 PM

Dziga Vertov Performance Group

Hallwalls Black 'n' Blue Theatre
\$8 general, \$6 members/students/seniors

Douglas Rosenberg (live video)
Scott Fields (guitar)
Ryan Smith (laptop computer)

Guitarist/composer Scott Fields developed as part of the Chicago free-jazz scene in the 1960s and early 1970s. After an extended hiatus, Fields resumed performing in 1990 and has been collaborating with a plethora of leading lights in the Chicago music scene. Now a resident of Cologne, Germany, Fields recent collaboration teams him up with renowned video artist Douglas Rosenberg, co-founder of the multi-disciplinary Dziga Vertov Performance Group, and laptop specialist Ryan Smith for a multimedia interactive performance.

Friday, April 30 • 9:00 PM

Corsano/Flaherty/Baczowski/Conrad

@ SOUNDLAB 110 Pearl St. (at Swan) downtown Buffalo

Chris Corsano (drums)
Paul Flaherty (alto/tenor saxophones)
Steve Baczowski (baritone saxophone)
Tony Conrad (bowed amplified skins, etc.)

"While buckleheaded fascists continue to try and stop the progressive roiling of the essential ecstatic impulse that lurks in us all, Flaherty and Corsano negate their every thrust with gorgeous parries of sheer emotional intellect." —Byron Coley

For the past 5 years, saxophonist Paul Flaherty and drummer Chris Corsano have operated together in duo format as well as in collaborations with some of the finest freedom thinkers around including Sonic Youth's Thurston Moore and Jim O'Rourke, Daniel Carter, Wally Shoup, and Steve Swell. Together, Flaherty & Corsano seek to champion the cause of total free improvisation, an often misunderstood, underestimated, and sometimes even hated art form (thus their acclaimed duo LP *The Hated Music*). Joining them is baritone saxophonist and multi-instrumentalist Steve Baczowski, and legendary wildcard Tony Conrad, who is sure to infuse the proceedings with his own unique brand of musical anarchism.

COMING IN MAY:

Tuesday, May 4 • 8:00 PM

Sound on Survival

Location TBA

Marco Eneidi (alto saxophone)
Lisle Ellis (contrabass)
Peter Valsamis (drums)

Saturday, May 15 • 8:00 PM

Kevin Norton's

Living Language

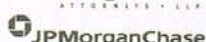
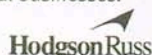
Location TBA

Louis Belogenis (tenor/soprano saxophones)
Thomas Ulrich (cello)
John Lindberg (contrabass)
Kevin Norton (drums, vibraphone, compositions)

contemporary arts center
2495 Main St. Suite 425 Buffalo NY 14214

www.hallwalls.org

Major support for Hallwalls 2003-2004 season has been provided by the New York State Council on the Arts (NYSCA), a public agency, The Andy Warhol Foundation for the Visual Arts, Erie County Cultural Funding, the National Endowment for the Arts (NEA), a federal agency, Cameron Baird Foundation, Hodgson Russ Attorneys LLP, Simple Gifts Fund, Union Concrete, W. & J. Larson Family Foundation, Marks Family Foundation, JPMorganChase, M&T Bank, Righteous Babe Records, RoncoNet, the members of Hallwalls, and generous donations from individuals and local businesses.



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Make checks payable to: Hallwalls, 2495 Main Street, Suite #425 Buffalo, New York 14214

Hallwalls gratefully acknowledges your generous support. Your tax deductible contribution keeps contemporary alternative art visible for everyone.

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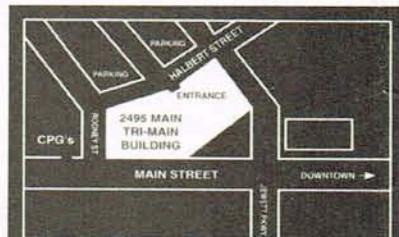
Staff

Edmund Cardoni, Executive Director
Polly Little, Development Director
Steve Baczkowski, Music Director
Joanna Raczynska, Media Program Director
John Massier, Visual Arts Curator

Interns:

Carolyn Tennant, Estée Strait Media Arts
Amy Purifoy, Jake Kassay, Jeannine Swallow, Justin Porebski, Visual Arts

Ben O'Brien, Calendar Design



Directions: Hallwalls is located in North Buffalo at 2495 Main Street fourth floor, in the Tri-Main Center, between Rodney and Jewett. Entrance at rear of building on Halbert. Take Metro Rail to Amherst station and walk one block south, or take #8 Main Street Metro Bus to Jewett. Parking Available on Halbert (lighted at night)

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